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A

# SPECIMEN

OF A

# SELECT COLLECTION

OF

# DRAWINGS,

FROM THE

MOST CURIOUS ANTIQUE GEMS;

ETCHED IN A PECULIAR MANNER

BY T. WORLIDGE, PAINTER.

TO WHICH ARE PREFIXED

OBSERVATIONS

ON THE

ART OF ENGRAVING ON GEMS,

WITH THEIR

NATURE, COMPOSITION, AND SUBJECTS IN GENERAL.

LONDON,
PRINTED BY DRYDEN LEACH, FOR THE AUTHOR.
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# TO THE PUBLICK.

THE want of more frequent opportunities of ſeeing and admiring the beautiful remains of Antiquity hath been long a ſubject of regret to the lovers of the fine arts. The diſtribution of thoſe valuable relicks through the ſeveral countries of Europe, and the conſervation of many of them in the private cabinets of the curious, render indeed the difficulties attending the gratification of the public taſte this way almoſt inſurmountable.

To obviate theſe difficulties, however, in ſome degree, there have been occaſionally publiſhed, in France, Italy and Holland, various drawings and engravings of valuable Antique Gems and Sculptures; but the manner in which they have generally been executed, hath been ſo greatly inferior to that of the original, and ſo derogatory from the merit of the reſpective artiſts, that they appear rather to be deſigned as mere ſketches, calculated for gratifying the curioſity of the antiquarian, than as ſpecimens of ancient art, intended to delight the eye and improve the taſte of a modern ſpectator.

This at leaſt is certain, that, if we except the collection of De Stoſch, executed by Picart, with one or two other publications, there are

 hardly

hardly any engraven deſigns of Antique Gems that do not give diſguſt, inſtead of pleaſure, to the eye even of the moſt ſuperficial connoiſſeur. Thoſe of Faber, taken from the cabinet of the Urſini, are very indifferent; and the numerous collection of Leonard Auguſtin ſtill worſe; ſerving neither to give a juſt idea of the artiſt's deſign, nor the merit of his execution.

There is a more popular curioſity alſo, common to the ſcholar and the gentleman, independent of the views either of the artiſt or the antiquarian; the gratification of which greatly depends on the ſimilitude of the ſeveral deſigns to the celebrated perſonages they are intended to repreſent, and of whom it is juſtly to be preſumed many Antique Gems preſent us with a lively and ſtriking likeneſs: the exquiſite and maſterly execution of the whole piece, leaving no room to doubt of the artiſt's ability to take an exact picture of his ſubject.

This circumſtance, it is true, may ſeem as little momentous to ſome, as it appears dubious to others; it being impoſſible at preſent to make any compariſon between the copy and the original: it will probably afford ſome pleaſure, however, to the claſſical and philoſophical obſerver, to compare the features and images as delineated by the painter and ſculptor, with the characters and perſons, as they are deſcribed by the poet and hiſtorian.

But while only ſuch defective copies exiſt of theſe inimitable maſter-pieces of ancient art, little ſatisfaction can ariſe from them even to the mere antiquarian. In the mean time they can give none, either to the connoiſſeur or the philoſopher, and muſt appear in general as frivolous as uſeleſs to the ſcholar and the gentleman.

A work

A work of this nature *, indeed, was ſet on foot, a few years ago, by Mr. Laurence Natter, which made a promiſing appearance of doing more juſtice to the ancient artiſts, and giving greater ſatisfaction to the public than moſt of the preceding: for want of due encouragement, however, this project was abandoned almoſt as ſoon as commenced.

It is with the moſt profound reſpect and gratitude to the patrons and encouragers of the preſent work, that its author enjoys the advantage of different ſucceſs: a circumſtance that not only enables him to proceed in the execution of his undertaking with alacrity, but induces him, while he makes the due acknowledgments for obligations already conferred, to build on this allowed preſumption of merit, the hopes of farther encouragement.

* Entituled Muſeum Britannicum.

T. WORLIDGE.

# GENERAL OBSERVATIONS

ON THE

# ART OF ENGRAVING ON GEMS.

THE Art of Sculpture and Engraving on Stone, is related to have flouriſhed among the Egyptians, long before it was cultivated and brought to that perfection, which it afterwards acquired in Greece. A proof of this may be deduced from thoſe monuments of the former nation which are ſtill extant: ſuch are thoſe enormous maſſes of ſtone, their obeliſks, which are covered with hieroglyphicks; their ſtatues of porphyry, black marble, granate, and other hard ſtones; monuments, much more ancient than the times in which the Greeks firſt adopted this art. Nay, the Egyptians pretend, according to Pliny, that the art of painting was known among them, upwards of five thouſand years before it was conveyed into Greece. It is obſervable alſo, that the figure of a beetle, which inſect was among the number of the Egyptian divinities, has been found on ſeveral antiques. Plutarch relates, that it was the cuſtom of that nation to engrave ſuch figures on ſtones, to ſerve by way of amulet or charm for ſoldiers going to war, who uſed to wear them on their arms, as marks both of valour and diſtinction. The Egyptian method of deſigning, indeed, was for ſome time

time adhered to by the Greeks, who, in like manner engraved on ſtones, the figures of their deities, ſome of them totally unknown to the former nation. At the ſame time the artiſts of the latter ſometimes whimſically engraved the figures of Egyptian divinities on one ſide of their ſtones, on which they engraved thoſe of their own heroes on the reverſe.

The art of deſign, however, ſoon received amazing improvement in Greece; and meeting with all that encouragement which is neceſſary to the flouriſhing ſtate of the polite arts, arrived at a degree of perfection, unknown to former or ſucceeding times.

With reſpect to the Art of Engraving on Gems, in particular, there are indubitably divers antique agats, cornelians and onyces, that excel any thing of the kind that hath been produced by the moderns. The moſt famous artiſt we read of in this way among the Greeks, was Pyrgoteles, who alone was permited to engrave the head of Alexander on Gems, in the ſame manner as Apelles was excluſively privileged to draw his picture, and Lyſippus to carve his ſtatue.

This art was cultivated alſo with no little ſucceſs among the Romans; Dioſcorides, under the firſt emperors, being reported to have engraven the head of Auguſtus in ſo maſterly and beautiful a manner, that the ſucceeding emperors preferred it to the honour of being the imperial ſignet.

Engraven Gems, indeed, were early applied by the Greeks, to the ſubſequent purpoſes of uſe and ornament; to which end they were

were either worked hollow, or raiſed in relief, and worn in rings or bracelets as in modern times.

Hence, the harder and more beautiful the ſtone, the more valuable the gem; as it was leſs liable to be defaced by accident, and might be ſafely exhibited by frequent wear, the poſſeſſors piquing themſelves no leſs on the publick admiration of them, than the artiſts themſelves. The emperor Heliogabalus was indeed ridiculed by Lampridius, for wearing them on his ſhoes and ſtockings, as if, ſays the ſatiriſt, the works of the moſt celebrated engravers could be admired in ſeal-rings worn upon the toes.

At preſent, the brilliance of the naked ſtone hath eclipſed the beauties which ancient art beſtowed on it; or rather, the latter is juſtly thought too great a curioſity to be exhibited, where the luſtre of a ſimple diamond hath a much greater effect on the beholder.

With regard to the deſigns engraved or ſculptured upon antique gems, they uſually repreſented the figures of gods and heroes, or the heads of philoſophers. Theſe deſigns, however, notwithſtanding many of them were executed with the greateſt ſkill and accuracy, were not all originals: on the contrary, moſt of them were copies of the works of the moſt excellent ſtatuaries. Thus the famous Sauroctonon mentioned by Pliny, and again by Martial, as having been executed by Praxiteles, was copied on an emerald. The famous ſtatues alſo of Meleagar, Laocoon, Venus de Medicis, and others, have been copied on various ſtones, and that undoubtedly by the hands of ancient artiſts.

Not that all ſuch copies are to be depended on, as the work of the ancients; and it may poſſibly require much greater ſkill, than moſt connoiſſeurs are poſſeſſed of, to make the diſtinction. To thoſe, however, who do not admire thoſe monuments of art merely for the ſake of their antiquity, certain it is that a modern copy, executed with that aſtoniſhing accuracy and beauty, which characteriſe ſome of the real antiques, would be as great, if not as valuable, a curioſity as any of thoſe which are genuine.

It hath been falſely imagined by ſome, that ſuch works of antiquity, as bear the artiſts name or device, carry with them greater authenticity than others; and this ſeems to have influenced the celebrated De Stoſch, to ſelect only ſuch in his own publication. But we may learn from ſome paſſages in hiſtory, that however vain the ancients were of their performances, and however fond of ſetting their names * to their works, they were ſometimes induced to aſcribe them to other perſons; ſo that, tho' the name might authenticate its antiquity, it might not ſerve to identify the artiſt. At leaſt, ſuch a fact is related of Phidias, who is ſaid, in order to oblige Agoracrites his pupil, to have ſet his name to ſeveral of his own performances.

This circumſtance, it muſt be confeſſed, is ſingular, and argues a very extraordinary partiality in the maſter for his ſcholar; but admitting it to be the only inſtance of the kind, certain it is, that

* A remarkable inſtance of this is related by Lucian of Soſtrates, who having built the famous light-houſe in the iſle of Pharos, was refuſed by king Ptolemy the ſatisfaction of ſetting his name to the work. This, however, the artiſt effected, by cutting an inſcription on a block of marble, encruſted over with a factitious ſtone, on which was engraven another pompous one, in honour of the reigning prince; the external cruſt decaying in a few years, and leaving the inſcription in honour of the artiſt fair and indelible.

there

there is a greater facility in merely copying an artiſt's name or device, than his work; nor can it be ſuppoſed, that any perſon who ſhould attempt the one, ſhould ſcruple to effect the other.

Nothing, therefore, but an application to the ſtudy of the manners, and an intimate acquaintance with the works of the ancients, can qualify the connoiſſeur to determine with any degree of certainty of theſe valuable remains, about many of which the beſt judges muſt ſtill entertain a doubt.

As to the ſubſtances on which the ancients exerciſed this curious art, the Greeks employed firſt the agate, the ſardonyx and the red cornelian. In proportion as luxury increaſed, and the artiſts by ſucceſs grew bolder, they made uſe of the amethyſt, beryl, and other precious ſtones, not excepting even the emerald. After the invention of glaſs, alſo, by the Phœnicians, the ancients made uſe of factitious ſtones; ſuch was the vitrum obſidianum of Pliny, called by the modern Italians the antique paſte; and which the ancients manufactured of various colours.

All the polite arts falling with the ruins of the Roman empire, that of Engraving on Stones ſhared the common fate of the reſt; lying buried in oblivion till the beginning of the fifteenth century, when it began to revive in Italy, and was proſecuted with great aſſiduity and ſucceſs; the diamond itſelf not only ſubmitting to inciſion, but a great improvement and variety being introduced into the ſeveral materials of cryſtalline and other paſtes, the more ſuſceptible of inciſion, as incapable of duration.

But however ſucceſsful the moderns have been in emulating the mechanical part of this art, they have hitherto fallen as ſhort in the beauty of deſign, as the value and duration of a factitious ſtone are to that of a real diamond.

Many, indeed, have been the imitations of antique gems, as well as original deſigns this way, whoſe execution hath in ſome degree merited and met with encouragement; among which, it is hoped, the approbation of connoiſſeurs of the firſt diſtinction in this kingdom, will juſtify the mention of ſome of the imperfect attempts of

J. WICKSTEED.

ILLUSTRA-

# ILLUSTRATION

## OF THE SUBJECTS OF THE

# FIVE PRINTS ANNEXED.

## THE HEAD OF LYSIMACHUS.

LYSIMACHUS was the ſon of Agathocles, the preceptor and treaſurer of Alexander the Great, whoſe reſentment he excited on the following occaſion. Calliſthenes, the philoſopher, having oppoſed the inclination of the people to worſhip that prince, he was thrown into priſon; where Lyſimachus, being fond of knowledge, daily attended him; and at length was prevailed on, by his earneſt entreaties, to bring him a cup of poiſon, to put him out of his pain. This action ſo incenſed Alexander, that he ordered Lyſimachus to be devoured by a lion: but, being a man of invincible courage, he wrapt the ſkirt of his garment round his arm, and when the furious beaſt came roaring to deſtroy him, he thruſt his arm down its throat, and pulled out its heart. For this heroic action, he was immediately taken into favour by the king, and was, after Alexander's death, one of the captains who divided his dominions

dominions among themſelves. It was the lot of Lyſimachus to become king of Thrace; in the defence of which, he was afterwards ſlain in battle by Seleucus, another of Alexander's captains, who had ſeized on Syria.

## THE DOG STAR.

The Dog Star, or Sirius, otherwiſe named Lælaps, is fabled by Ovid, to have been placed among the ſtars. He was given by Procris, daughter of Hyphilus king of Athens, to Cephalus her huſband, who accidentally ſhot her, in hunting, inſtead of a wild beaſt.

## A YOUNG HERCULES.

## AN OLD HERCULES.

Hercules, according to the poets, was the ſon of Jupiter and Alcmena, the wife of Amphitrion, a Theban nobleman. It appears there were many perſonages who bore this name. Diodorus reckons up three, Cicero ſix, and Varro no leſs than forty-four. But, as Hercules was pointed out by the ancients, as their great exemplar of virtue, it is probable many of theſe were ſymbolical, and not hiſtorical. Be this as it may, the Egyptians laid claim to the birth of the firſt Hercules, and pretended, that all the other were ſo called becauſe of their reſembling him in virtue and magnanimity. It is indeed probable, that antiquity gave this name to near as many perſons as there were reckoned labours, which, tho' effected by different men, were imputed to the moſt ancient Hercules. Among the Romans, Hercules was not one of the common deified heroes, but one of the ſix mentioned in the laws of the twelve tables, as received into heaven for their merit, and ordered to be worſhipped.

## HERCULES STRANGLING A LION.

This deſign is not intended to repreſent Hercules's engagement with the Cleonæan lion, the firſt of his twelve labours: for, in that, he is repreſented killing the beaſt by tearing his jaws aſunder, agreeable to the manner in which Silius relates this action to have been wrought on the folding doors of Hercules's temple at Gades in Spain: whereas, in the preſent figure, he appears to be ſtrangling him, being all the while expoſed to his fangs and claws. This deſign moſt likely is deſcriptive of one of his youthful exploits, probaby his killing an enormous lion in a valley near his native city Thebes; one of his earlieſt adventures.

# ADVERTISEMENT.

MR. WORLIDGE and Mr. WICKSTEED, proprietors of this work, acknowledge their obligations to the nobility and gentry, for the encouragement they have already afforded this undertaking, as well by furniſhing them with valuable materials, as by the liberality of their ſubſcriptions; and beg leave to aſſure them, that the plates will continue to be executed with the utmoſt preciſion and accuracy.

Agreeable to the firſt propoſals will be engraved, on each plate, the ſize of the gem, with its name, and that of the collection in which it is preſerved.

At the deſire, alſo, of ſeveral ſubſcribers, the ſaid proprietors propoſe to give annually a printed account of the ſubjects of the ſeveral gems, agreeable to the ſpecimen before given, together with all ſuch anecdotes as may be collected concerning them, that in any reſpect deſerve the notice of the curious.

Five prints will be delivered to the ſubſcribers monthly, for half a guinea.

Subſcriptions are taken in by Mr. Wickſteed, Seal-Engraatver, Bath; and at Mr. Worlidge's houſe in Great Queen Street, Lincoln's-Inn-Fields; where the plates already finiſhed of this work, as alſo his other works and paintings, may be ſeen.

*** Number I. of the printed account, containing an illuſtration of the ſixty gems firſt publiſhed of this work, is in the preſs, and will be delivered to the ſubſcribers, when printed, gratis.

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According to Act of Parliament T. Worlidge Sculp.

A Bull *on Ber. L^d Clanbrassill.*

*According to Act of Parliament T. Worlidge Sc.*

Medusa on Calcedon L.d Carlisle.

According to Act of Parliament J Worlidge Sc.

Sabinus on Cor. Matthew Duane Esqr.

According to Act of Parliament J. Worlidge &c.

Minerva *on Cal. L.d Carlisle*

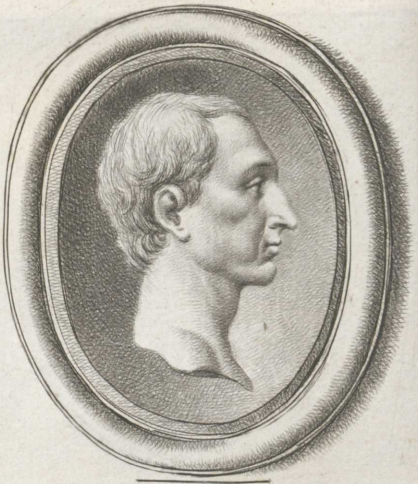
*According to Act of Parlim.t T. Worlidge sc.*

Apollo on Am: L^d Montague.

According to Act of Parliament. T. Worlidge Sculp.

Hercules, *on Cor: Duke of Marlborough.*

*According to Act of Parliament.* *T. Worlidge Soulp.*

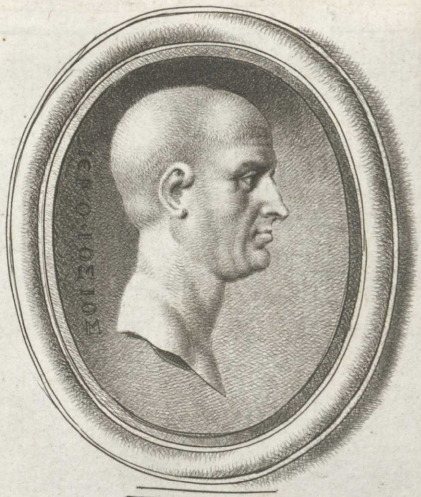


Julius Cæsar, on Calced. Ld. Montague.

According to Act of Parliament. J. Worlidge Sc.

Semiramis, *on Cor: Duke of Marlborough.*

*According to Act of Parliament* *T. Worlidge Sculp.*




Scipio, on Cor: Lord Montague.

According to Act of Parliament J. Worlidge Sculpt.

Zodiac & Quadriga on Sardon. D. of Marlborough.

According to Act of Parliament. T. Worlidge Sc.

Ganimede *on Cor.* 9 *Matthew Duane Esqr.*

*According to Act of Parliament* *T. Worlidge Sculp.*

Antinous, *on black Agat. Duke of Marlborough.*

*according to Act of Parliament* *T. Worlidge Sculp.*

Socrates, on Cor: Dutch.s of Portland.

According to Act of Parliament. T. Worlidge Sculp.

Infant Hercules *on Intaglio Mat. Duane Esq^r*

*According to Act of Parliament* *T. Worlidge sc.*

Sapho on Cor. Ld. Montague.

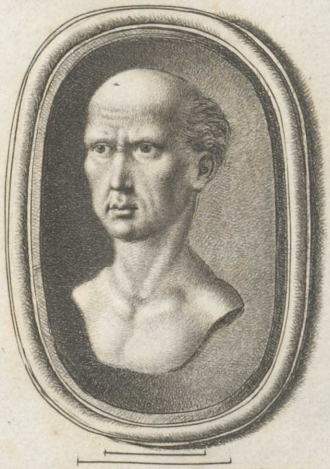
According to Act of Parliament T. Worlidge sc.

Minerva on Crisolite L.d Montague.

according to Act of Parliament T. Worlidge Sc.

Mercury on Red Agate L.d Montague.

According to Act of Parliament J. Worlidge Sc.



Cicero on Beryl Mr. Hope.

According to Act of Parliament. T. Worlidge Sc.